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several grammatical principles are deduced and illustrated. An English paragraph on the same subject for translation into German is given. A list of questions on the reading lesson serves as an exercise in conversation and a drill on vocabulary closes each lesson. The German selections are all interesting and carefully graded, and the exercises are constructed in a rational manner. In the hands of a sensible teacher the book will be of great value.

J. A. B.

L'Arrabbiata von Paul Heyse, edited for school use with material for prose composition by Max Lentz. American Book Company.

This edition of this charming short story is admirably adapted for early reading. The few foot-notes are such as will aid the student to understand the text and will not distract his attention. The materials for composition, based on the text, are simple and well arranged. The vocabulary is complete and the meanings of the words well chosen. The type throughout is neat and clear. In fact the little book is attractive in every respect.

J. A. B.

Minna von Barnhelm oder das Soldatenglück. Ein Lustspiel in fünf Aufzügen von Ephraim Lessing. With reproductions of twelve etchings by Chodowiecki, and a portrait of Lessing, and an Introduction and Notes by A. B. Nichols, Instructor in Harvard University. New York, Henry Holt & Co., 1898.

Lessing's plays, it has been said, are more the products of mature reflection than of spontaneous imaginative genius, but Goethe pointed out the fact that Lessing was after all not a man of mere cold intellect but of warm and cultured feeling, of kindly humanity, whose very heart is felt throbbing and pulsating in whatever he wrote.

His *Minna von Barnhelm* possesses many qualities that make it interesting and elevating; among its most prominent characteristics are careful delineation of human actions, genial humor, patriotism, and a subtle charm enhanced by simple style. The dialogue is never stiff and conventional. Around the hero, Major von Tellheim, are pleasingly grouped the other characters. — Minna frank and free yet possessing womanly grace, the "sprightly but sensible" Franziska, a gallant soldier called Werner whose noble traits are fully appreciated by this sensible but sprightly maid, the "coarse and crossgrained" servant Just, a landlord with more cringing inquisitiveness than honesty and tact, a French "chevalier" skilled in the ingenious act of "correcting fortune." *Minna von Barnhelm* was the first great national comedy and thus marks

an epoch in the development of German drama; it has never been excelled. It is German in style, sentiment, manners, subject-matter, and scene, and yet is intensely popular in foreign lands, as is attested, for instance, by the many annotated editions that have appeared in this country and in England.

The edition of Mr. Nichols is one of the best that have been prepared for use in America, though its equipment is not as full and complete as that of Professor Cutting's book. The Introduction is divided into four chapters. The first gives a general view of the historical background, and while this play is not necessarily an 'historical drama', a brief sketch of the events immediately preceding the time of the action is quite essential; this sketch is accompanied by a rough map which shows the places prominently connected with the Seven Years' War. Then follows a chapter on the composition and production of *Minna von Barnhelm* in which it is shown that Lessing's experiences in Breslau as secretary to General von Tauentzien furnished him with dramatic material, and that, although, he published nothing during the years of his stay here, he pursued his studies assiduously, read extensively, outlined his *Laokoon*, collected some books, sketched the *Minna*, and after his return to Berlin applied himself to the completion of this comedy, using the greatest care and reading it aloud act by act to a friend for criticism. The third part of the Introduction treats of dramatic structure in general, but with special reference to the play in question; the treatment is very similar to that in the editor's second edition of Schiller's *Jungfrau von Orleans* published in 1894, the structure being represented graphically by a figure or diagram. As many students and some teachers have a somewhat misty conception of the technique of the drama, this will be found useful. The last chapter discusses the literary significance of *Minna von Barnhelm*; it gives first a brief survey of German literature before Lessing; refers to the great transformation that came over Prussia during the reign of Frederick the Great, makes an interesting comparison between the military activity of Frederick and the literary activity of Lessing, and then states that "the *Minna* is a national drama in that it draws its inspiration and its theme from German life, that it puts typical German figures on the stage, that it addresses itself to German thought and feeling, and that it has enriched a common mother-tongue, not that it incidentally deals with politics."

Thirty-seven pages are denoted to the Notes which have the qualities that Mr.

Nichols's notes generally possess, — clearness, accuracy, and sound scholarship. Special attention has been given to the troublesome subject of particles. The scenes are here grouped; after the notes of each group there is a "Comment", that is, a paragraph giving a *résumé* of the action of the preceding group or, to speak more exactly, showing the relation that it bears in the dramatic economy and its importance in the structure and plot of the play. In some respects this is a desirable feature, but I am not sure that it would not in the end be better for the student if he were required to work these things out independently. He would thus be led to make use of the principles that were explained to him in the Introduction.

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Goethe und die Romantik. Briefe mit Erläuterungen. 2. Teil. Herausgegeben von Carl Schüddekopf und Oskar Walzel. Weimar. Verlag der Goethe-Gesellschaft. 1899.

Mit diesem Bande hat die Goethe-Gesellschaft ihre Mitglieder zu Weihnachten beschenkt. Er enthält eine vortreffliche Einleitung über Romantik, Goethe's Briefwechsel mit Werner, Müller, Kleist, Brentano, Arnim, Grimm, Fouqué, Chamisso, Immermann, Platen, Heine und Eichendorff, zahlreiche Anmerkungen und ein Register. Aus Heinrich Heines Briefen an Goethe hebe ich folgende Stellen heraus: „Ich war lange nicht mehr mit mir einig über das Wesen der Poesie. Die Leute sagten mir: frage Schlegel. Der sagte mir: lese Goethe. Das hab ich ehrlich gethan, u. wenn mal etwas Rechts aus mir

wird, so weiss ich, wem ich es verdanke. Ich küsse die heilige Hand, die mir und dem ganzen deutschen Volke den Weg zum Himmelreich gezeigt hat.“ Drei Jahre nachher schreibt er: „Ew. Excellenz bitte ich, mir das Glück zu gewähren, einige Minuten vor ihnen zu stehen. Ich will gar nicht beschwerlich fallen, will nur ihre Hand küssen und wieder fort gehen. . . . mit Begeisterung und Ergebenheit H. Heine“. H's Besuch wird am 2. Oct. 1824 mit den lakonischen Worten gebucht: „Heine von Göttingen“. Dieser einzigen Zusammenkunft der beiden hat sich die folgende Sage bemächtigt; H's Bruder erzählt in seinen windigen „Erinnerungen“, H. habe auf G's Frage: „Womit beschäftigen Sie sich jetzt?“ geantwortet: „Mit einem Faust“, und G. darauf kurz abgebrochen. H. selbst schreibt erst am 1. Juli 1825 an Moser: „Dass ich Dir von G. nichts geschrieben, und wie ich ihn in Weimar gesprochen, und wie er mir recht viel Freundliches und Herablassendes gesagt, daran hast du nichts verloren. Es ist nur noch das Gebäude, worin so Herrliches geblüht, und nur das war, was mich am meisten interessierte.“ etc. W. H. R.

Druckfehlerberichtigung.

In Nr. 2 der P. M. ist bedauerlicherweise in dem Artikel „Kollegialische Winke und Ratschläge für junge und alte Lehrer“ ein sinnentstellender Druckfehler stehen geblieben. Es muss dort auf Seite 24, Zeile 19, „*Unart*“ statt „Antwort“ heissen.